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THE ALTMAN MEMLINGS IN THE METROPOLITAN MUSEUM OF ART · BY MAX J. FRIEDLANDER*

MANY works by Hans Memling are now recognized, more than are attributed to any other fifteenth-century painter of the Low Countries. I count more than ninety of his pictures, among them many altar-pieces with wings.¹ Almost all the larger galleries contain examples of his art and, thanks to the great generosity of Mr. Benjamin Altman, he is about as well represented in the Metropolitan Museum of New York as he is in London, Paris, or Berlin, although not as abundantly as in the city where he lived, Bruges.

In the Hospital of St. John at Bruges a group of Memling's finest works may advantageously be studied together. Here his art makes an unadulterated, undisturbed impression, harmonizing perfectly with the tranquil place. Here his mild and pure spirit reveals itself so fully that afterwards it is easy to recognize elsewhere a personality which never changed in any important way. Certain Memlings do, indeed, still provoke differences of opinion, disputes among the critics, but in regard to quality only, not style. Did the master paint this picture with his own hand or is it merely a copy, produced perhaps in his own workshop by one of his pupils? This is the only question that is put, but in many cases it is hard to answer.

At an early day Memling was discovered and revered, like Fra Angelico in the South, as the ideal of a pious artist—at a time when a right understanding of the art of Jan van Eyck and of Masaccio, more determinately influential from the historical point of view, had not yet been reached.

Although every visitor to Bruges thinks of Memling as its best citizen, he was not its son, nor was he a Fleming or a native of any

* Translated by Mrs. Schuyler Van Rensselaer.

¹ See the list in my book *Von Eyck bis Bruegel*, Berlin, 1916. J. Bard.

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part of the Low Countries. As in the old records he is often called "Meister Hans," not "Jan," as a casual entry says *oriundus erat Magunciaco*, "he came from Mainz or the Archbishopric of Mainz," and as, moreover, there is a village called Mömlingen between Aschaffenburg and Erbach (that is, in the Mainz region), Memling may with some confidence be considered a native of the Middle Rhine country. In the character of his art, however, he belongs to the Low Countries. Probably he got his training in a workshop there—in the atelier of Rogier van der Weyden. Although this is not affirmed by any document, it is determined, as certainly as such a relationship can be, by analogies in style; and these are supported by a notice in an inventory of 1516 describing a triptych the central panel of which was painted by Rogier and the wings by Memling.

The year of Memling's birth is not known. Rogier died in 1464. Earlier than this the "German Hans" must have worked in his atelier at Brussels, and it can be proved from the records that in 1466 he was in Bruges where he seems to have led a fruitful existence, with no interruptions of importance, until his death on August 11, 1494.

Memling is at his best in portraiture and the depiction of quiet groups. In narration he is neither lively nor imaginative, and his scenes of the Passion lack energetic expression. His weakness shows in his use of formulas of composition inherited from Rogier. Anything of more than medium size he attempts only to his detriment, and for the monumental he strives in vain. The so-called Organ Wings of Najera in the Museum at Antwerp, where the unusual commission forced him to work on a very large scale, are empty and poor in content and look as though unnaturally enlarged.

If one takes this view of Memling's art—and I think it is universally held—it is evident that Mr. Altman chose wisely when he procured for his splendid gallery three of Memling's portraits and a Madonna picture.

This last (Fig. 2), of medium size, with a well-arranged group of the Madonna and Child, St. Barbara, St. Catherine, and two angels with musical instruments, has no history of much significance. As W. H. James Weale has written more than once, it is believed that Sir Joshua Reynolds obtained the picture somewhere on the Continent, but just where we do not know. In 1884 Mrs. Davenport showed it at Burlington House in London (No. 285 in the catalogue, strangely enough with the attribution "School of Memling").



Fig. 1. HANS MEMLING: PORTRAIT OF AN OLD MAN.
Altman Collection, Metropolitan Museum of Art.



Fig. 2. HANS MEMLING: MADONNA.
Altman Collection, Metropolitan Museum of Art.





Fig. 3. HANS MEMLING: TOMASO PORTINARI.
Altman Collection, Metropolitan Museum of Art.



Fig. 4. HANS MEMLING: MARIA, WIFE OF TOMASO PORTINARI.
Altman Collection, Metropolitan Museum of Art.

Shortly afterwards the picture was acquired by the architect G. F. Bodley, who in 1899-1900 exhibited it in the New Gallery in London (Catalogue No. 21, "Memling"). Then a firm of dealers in London bought it, had it cleaned in Berlin, and sold it to the Paris collector, M. Leopold Goldschmidt, who sent it to the memorable exhibition of the works of the old masters of the Low Countries held at Bruges in 1902 (Catalogue No. 63). After the death of M. Goldschmidt it passed, through the hands of a Paris dealer, into the Altman Collection in New York.

These various exhibitions, and especially the one at Bruges in 1902, afforded a chance to compare the picture with the finest of Memling's undisputed works, and the leading critics, such as Weale and Hutin, explicitly recognized it as genuine.¹

As in subject and in composition this *sacra conversazione* corresponds with two of Memling's long recognized and famous altar-pieces, one of which is dated by an inscription while the date of the other can be given with some certainty, it is not difficult to assign it to its proper place among the master's numerous works.

The one called the Altar-piece of St. John in the Hospital at Bruges, the central panel of which (except for its enrichment by the standing figures of the two St. Johns) shows the same arrangement of the same personages as the New York picture, bears the date 1479. The triptych at Chatsworth, owned by the Duke of Devonshire, the middle panel of which also shows a closely similar composition, was painted, we may believe, in 1468, for we know that the donor was an Englishman, Sir John Donne, who died in 1469. He had probably been of the suite of Margaret of York when in 1468 Charles the Bold celebrated at Bruges his marriage with the English princess. The stiff and severely dignified attitude of the Madonna in the Chatsworth altar-piece, which accords so well with its early origin, has been transmuted into a more animated and so to say mundane pose in the Metropolitan Museum picture, and it seems to me that the latter dates from about the year 1480—that is, from about the same time as the analogous altar-piece in Bruges.

An old and faithful reproduction of the New York picture, on the same scale, is preserved in the Academy at Venice but, weak

¹ My reports upon the London exhibition of 1899 and the one at Bruges appeared in the *Repertorium für Kunstwissenschaft* (Berlin, Reimer), 1900 and 1903.

especially in the expression of the heads, it is rightly regarded as a copy by another hand.

Judged by the witness of style, the earliest of the three portraits by Memling in the Metropolitan Museum is the head of an old man (Fig. 1) formerly in the collection of Baron Albert Oppenheim of Cologne, for which it was obtained in about the year 1900 from a private owner in England together with two other old Flemish portraits. One of these, rightly attributed to Dirk Bouts, likewise found its way into the Altman Collection and the New York Museum, while the other, a portrait of a young man by Memling, is now owned by a dealer.

When it first reached Cologne the portrait-head of the old man now in the Metropolitan, which is shown on a dark, neutral-colored background and closely enframed, was considered a work of Jan van Eyck's, and under his name it was exhibited at Bruges in 1902 (Catalogue No. 16). Memling's authorship, which I have often affirmed and which, so far as I know, is now almost universally accepted, shows most plainly in the drawing of the hand. The mildness and restraint in the characterization of the resigned old countenance is entirely in the spirit of Memling's art, although in the treatment of the wrinkles there is a superficial, unimportant analogy with van Eyck's much more tense and sharp way of characterizing a head.

But Memling's art is more brilliantly represented at the Metropolitan by the portraits of Tomaso Portinari and his wife (Figs. 3 and 4). These pictures were found in Rome, in or about the year 1900, by a Florentine art-dealer and sold to M. Goldschmidt of Paris, after whose death they passed through the hands of a Parisian dealer into the Altman Collection. As the agent of the Medici, Tomaso Portinari was chief among the Italian merchants in Bruges, and he succeeded in building himself a lasting memorial when he commissioned Hugo van der Goes to paint the great winged altar-piece which now stands as one of the most important monuments of Northern painting in the Uffizi at Florence. On the wings of this triptych the donor may be seen with his wife and three children, and certainly it was the same man and woman that Memling portrayed in the Metropolitan Museum pictures, where we can recognize even the splendid necklace that Tomaso's wife, Maria Baroncelli, wears as donatrix in the picture at Florence.

More than once Memling painted this Florentine merchant.

In the gallery at Turin there is a picture of the Passion, probably the one which, according to Vasari, "Meister Hans" painted for Portinari; and here Tomaso and his wife may again be recognized in the figures of the donors, although on account of the small scale the features are not very plainly shown. Finally, Tomaso's head may be seen in the largest altar-piece that Memling painted for a Florentine, a triptych representing the Last Judgment which by an adventurous route reached its present abiding place in the church at Dantzig. It was commissioned by Jacopo Tani, who represented the Medici at Bruges at an earlier time than Portinari and then for a while in association with him. Tani and his wife appear as the donors, but the nude man in the scales of St. Michael shows in the clearest way Tomaso's features.

This Dantzig altar-piece must have been painted shortly before 1473, having then been shipped to Italy but captured by the piratical Dantzigers. The winged altar-piece of Hugo van der Goes was finished not long before 1476, for the third son of Portinari, born in this year, does not appear in it. And in accordance with these facts we may assume that Memling's pair of portraits now in the Metropolitan Museum also date from the neighborhood of the year 1475.

AN ENGLISH ECCLESIASTICAL EMBROIDERY IN THE MORGAN COLLECTION · BY FRANCES MORRIS

AMONG the treasures in the Gothic Room of the Morgan Collection at the Metropolitan Museum of Art, an interesting panel of mediæval embroidery is worthy of special mention. While the casual visitor may pass this by unnoticed, so unobtrusive is it in color, the lover of needlecraft cannot but linger over the delicately wrought stitchery of the heraldic devices vibrant with memories that envisage royal personages of by-gone days.

The presence of an historical fragment of *opus anglicanum* (Fig. 1) in an American collection is unusual, and students of English needlework are indeed fortunate in having access to so rare an example on this side of the Atlantic; for the piece here illustrated dates from the same period as the Syon cope, and bears the arms of Edward I and his queen, Eleanor of Castile. The reign of this monarch marked an era of high artistic attainment in Eng-

land, an era termed the great period of *opus anglicanum*,¹ when, as documentary evidence proves, royal gifts of ecclesiastical embroidery were bestowed upon the papal see.

Two other works of this same general character are preserved in the Victoria and Albert² Museum, one of which we reproduce for comparison (Fig. 2), but just what the original use of these bands may have been is unknown; possibly they formed part of the decorative binding of some missal or, what is more probable, enriched the vestments of church dignitaries. The strips in the London Museum have a velvet foundation, while the piece under discussion is worked on a silk of fine texture, originally blue, now a faded gray, probably from the looms of Italy or the East.

The design, which is of the arcaded type, has for its central motive the Crucifixion, with figures of apostles on either side beneath buttressed and cusped arches. The simple lines in the architectural features of the pattern mark this as one of the earliest examples of this style, a style which in the fourteenth century was characterized by twisted columns supporting arches with richly foliated crockets and finials. Here the cusped spandrels are without foliation, more reminiscent of the earlier patterns in which the figures were placed in roundels or in barbed quatrefoils.³ Between the arches and immediately above the supporting pillars, reading from left to right, appear the following arms: Hastings, Arundel (Fitz-Alan), England, Leon and Castile, Gloucester (De Clare) and Oxford (De Vere).⁴ The prominent position occupied by the arms of Edward and Eleanor on either side of the Crucifixion seems to establish this piece as a royal work executed, according to Lethaby,⁵ prior to 1290, the year of the queen's death. Other points of historical significance associated with the armorial bearings indicate, however, that it was doubtless worked after that date, perhaps as a memorial to the beloved queen. Take, for instance, the arms of the Fitz-Alans, placed next to those of Hastings; if we examine into the history of this family we find that they first

¹ A number of the important works of this period are reproduced by De Farcy: *La Broderie*. Cf. also *Zeitschrift für christliche Kunst*, XXII (1909), pp. 11-13, and the Victoria and Albert Museum Catalogue of English Ecclesiastical Embroideries, London, 1911.

² Vic. and Alb. Cat., III, Plates XV, XVI.

³ Cf. *idem*, Plates VII, VIII.

⁴ Hastings: gold, a maunch gules; Arundel (Fitz-Alan): gules, a lion gold; England (Plantag.): gules, three leopards gold; Castile and Leon: 4tly 1 and 4 gules, a castle gold; 2 and 3, argent, a lion gules; Gloucester (De Clare): gold, 3 chevrons gules; Oxford (De Vere): 4tly gules and gold; in the 1st a mullet argent.

⁵ Proc. Soc. of Antiq. Gt. Brit., Ser. 2, Vol. 21, 1905-07.



Fig. 1. MEDIEVAL ENGLISH EMBROIDERY.
Collection of Mr. J. P. Morgan, New York.



Fig. 2. MEDIEVAL ENGLISH EMBROIDERY.
Victoria and Albert Museum, London.

appear as Earls of Arundel in the year 1289, at which time they adopted the Arundel arms.⁶ This would naturally preclude the possibility of the arms of this family appearing under the name of Fitz-Alan in a work of this period prior to 1289. Passing over the royal arms, we find equally interesting data concerning the de Clare family, for in 1290 Gilbert, Earl of Gloucester, a close friend of the king, married the Princess Joan of Acre, born in 1272, the year of Edward's accession to the throne. The year 1290 marked also the royal nuptials of the Princess Margaret to Duke John of Brabant. In fact, the year 1290 appears to have recorded important events in the royal household as well as in those of the nobility, and while the arms represent the greatest families of the realm and might easily appear in conjunction with those of the reigning monarch, the historic facts here recorded suggest a possible *raison d'être* for the heraldic devices appearing in the work and indicate a slightly later date than that established by Lethaby.

The figure work is of the same exquisite technique found in the best pieces of this period. The central panel, the Crucifixion, is the usual rood group with its attendant figures, the Virgin and Saint John. It is interesting to compare the Christ figure in this group with those found in earlier metal work, for instance in the Limoges enamels, where the body of our Lord is modeled in rigid lines against a cross usually of much larger dimensions than the figure. In this work the other extreme is found, the drooping body, swathed in a loin cloth, is bent sharply to the left at the waist line, the head resting on the right shoulder and the limbs crossed at the knee and bent upward, depicting a cramped and agonizing distortion far removed from the plastic repose of the earlier church works. At the right of the cross stands the figure of the Virgin, wearing a white head drapery and a cloak worked in metal thread over a green robe; at the left the figure of Saint John, robed in white, with a drapery similar to that of the Virgin.

Turning our attention to the attendant saints, we find in the end panel at the left the figure of Saint James, the patron saint of Spain, the land of Queen Eleanor's birth; he is dressed in the garb of a pilgrim, wearing the cap with a scallop shell at the top and a green robe with an outer garment worked in metal thread.

⁶ In the year 1298 the earldom descended to Richard of Arundel from Isabel, herself an Arundel, sister of Hugh, last of the male line of the house of Albeney, whose arms between the years 1289-1301 were adopted by the Fitz-Alans.

This outer robe, as is the case with those shown on the other figures, shows at the edges a lining of squirrel skin represented by a row of small arrow-head motives worked alternately in light and dark, a device in heraldry indicated as "vairé." In his left hand he carries a staff and in the right a book, while the scrip hangs at his right side. Saint Peter appears in the next panel as a nimbed figure with white hair and beard; he bears his usual symbols and wears a white robe with an outer garment similar to those worn by the other saints. Saint Paul, at the left of the Crucifixion, is depicted as a middle-aged man with brown hair and beard, a high forehead and smoothly shaven upper lip. He carries his symbols and wears a green robe and the usual outer garment. Saint James, the patron saint of Scotland, occupies the end panel at the right and is shown as a man well along in years with white hair and beard; he carries a book in his extended right hand and in the left he holds a cross; his robe is of white with a green overgarment which differs from the others in having a green rather than a squirrel lining. Comparing these figures with those of the Toledo cope, it is found that Saint Peter and Saint Paul are almost identical both as regards pose and feature and might have been worked from the same models; the fur lining of the robes is also treated in the same manner.

While this piece is unquestionably *opus anglicanum*, it has, nevertheless, marked indications of French influence, especially noticeable in comparing it with a French tapestry of the same period that hangs on an adjoining wall in the same room; in both pieces the background is the same, blue, powdered with stars, in the case of the embroidery with stars and crescents; if we compare the central group with that found in the tapestry, the treatment of the figures is almost identical, especially the lines of the figure of our Lord and the position of the body on the cross; in fact, the resemblance is so close that one feels that the two works might easily have been designed by one and the same artist.

This splendid piece has been referred to by Lethaby as one of the most important in the history of English embroidery, and while it may not be as sumptuous as the famous copes, the naive drawing of the delicately worked figures has the same undeniable charm of the *Primitifs*, a charm that quite overshadows its value from an archeological standpoint and places it in the front ranks as a work of art.

GAINSBOROUGH'S THE MALL · BY W. G. BLAIKIE-MURDOCH

IN the generality of writings on painting, and other branches of art, there are few words more frequent than idealistic and realistic. And they are often used, even, as though all vital works were divisible into two distinct classes, these admitting of being adequately defined by one or other of the terms at issue. The former is widely employed to qualify the creations of the Greeks, for example, the latter being applied with equal freedom to the output of the great Flemings, Dutchmen and Spaniards. But is there, after all, any fine picture, any fine piece of sculpture, which is not essentially idealistic—each embodying, nevertheless, some degree of realism among its components?

For though the bulk of painters and sculptors, at the present day, seem to have a positive aversion to beauty, that mysterious quantity is the one true goal in art, actual fidelity to the visible being a mere stepping-stone towards this goal: a means to an end, not a worthy end in itself. And these are matters which Gainsborough, possibly more than any other member of the British school, frequently serves to bring to mind; while nowhere does he present a better text for their illustration, perhaps, than in the picture reproduced. Entitled *The Mall*, it represents a scene in St. James's Park, London; and it has lately been acquired by a New York collector, Mr. Frick, its immediately previous owner having been an Englishman, Sir Algernon Neeld. The painting had been in his family for several generations, while earlier it belonged to one Kilderbee, who, living at Ipswich during the time Gainsborough made his home there, was long on terms of close friendship with him. It was this person who accompanied the artist, when he made a pleasure-trip through the English Lake District, the making of this tour being a very remarkable affair, considering the abhorrence, literally, wherewith nearly all people, of Gainsborough's era, regarded mountainous scenery. So Kilderbee must be adjudged a man of some originality, being an interesting figure accordingly; but little about him is recorded by Gainsborough's biographers, who are likewise reticent as to the circumstances under which *The Mall* was painted. It is ascribed to the year 1786 by Major Haldane Macfall, in his invaluable *History of Painting*, the author, however, citing no au-

thority for this definite statement; while Sir Walter Armstrong, together with most other writers on Gainsborough, content themselves with noting that the picture emanated from him in his concluding period. That is to say, after he had left Bath, and settled in London.

They are certainly well justified, too, in maintaining this, inasmuch as it was clearly at the height of his powers that the master created this work; it was manifestly at a time when, his craftsmanship consummated by years of passionate endeavor, he knew nothing whatsoever of hesitation, instead working with complete freedom and confidence, his brush obeying implicitly the demands he put on it as a vehicle for the expression of his temperament and vision. These last, moreover, transpire here to have undergone something of a change, since the days when Gainsborough wrought his early canvases. For what Baudelaire says, in *L'Art Romantique*, about Constantin Guys resembling a convalescent—meaning thereby that this brilliant satirist preserved ever that freshness of outlook, that exceptionally keen interest in life, necessarily possessed by a man lately recovered from an illness which had seemed destined to prove fatal—might be said with great justice too of the English artist, who continued to observe more and more acutely as he grew older. Experiencing a gradual deepening of an interest in the problem of light, he consonantly inclined by degrees to heighten somewhat the pitch of his coloring. But while many gifted painters, notably Claude Monet and his *entourage*, in their tense preoccupation with the problem aforesaid, seem to have grown almost callous towards the actual sentiment, or soul, of the scenes they depicted, in *The Mall* the fine look of illumination is wisely made to play but a secondary rôle, as it were. Here is reincarnated the pensive temper of a woodland glade, while there is rendered a certain mobility presented by the theme, the people amid the trees being charged with a gentle sense of movement best described as *andante*.

And though the canvas illustrates, also, the development of the master's feeling for color, how triumphantly he has evaded the danger, eternally menacing those questing for higher keys than their wont: that danger which found a prey, markedly, in Renoir and Monticelli. For these, slowly, lost sight of the beauties offered by the linear aspects of their subjects, whereas the Englishman has set forth, rarely, the native shapeliness of the trees. And his lifelong

practice as a portrait-painter having stood him in good stead now, most of the figures are things of infinite beauty in themselves, the artist having fulfilled one of the highest functions in portraiture, perpetuating these figures in attitudes inherently graceful. Some of them, furthermore, disclose little passages of draughtsmanship so intrinsically lovely that, would its parallel be found, it were comparatively vain to search among the productions of the British school, and rather is an analogue herein discernible in the art of Dominique Ingres. But Gainsborough transcends the latter in his handling of certain of the ladies' gowns, these having a rhythm and elegance rivalling those in the kimonos of Utamaro, or in the dresses in Whistler's *Cremorne Gardens*; while as in that picture, and as in the nobler art of the Tanagra sculptors, each of these sweeping draperies has the semblance of having fallen, quite of its own accord, into just this charming shape which it presents, none betrays a hint of deliberate arrangement on the artist's part, and in like fashion his *dramatis personæ*, composed though they are into a pattern of the utmost symmetry, appear as if they had been sketched exactly as the master saw them, themselves unaware the while of his presence. They might have risen by an incantation; they look an inevitable part of the landscape enclosing them; or in Shelley's phrase, they are "made one with nature."

But even this union of an apparently complete naturalness with a flawless beauty of form hardly constitutes the loftiest and most persuasive element in Gainsborough's painting, that element being something of a more spiritual order. For, far from having any concern with the ordinary tedium of existence, all fine art originates in ecstasy or deep sorrow, two things which are curiously akin; and, in moments when one or the other is experienced, the tangible world acquires a new savour of mystery, becoming colored by the magic of imagination. Hence the true artist, working from inspiration, adequately expressing and communicating his emotion, is never possibly a mere realist, perforce idealizing in some measure his topic, dowering it with that "strangeness in the proportions" which Bacon rightly claims as belonging to everything that is deeply beautiful. And is it not Gainsborough's triumph in this relation—the peculiar air of remoteness pertaining to *The Mall*—which chiefly makes it the rare picture it is: one of the brightest gems in the crown of the master's achievement?

A MADONNA BY GIOVANNI BELLINI RECENTLY
ACQUIRED BY MR. WILLYS · BY BERNARD BERENSON

MR. JOHN N. WILLYS of Toledo, O., has recently acquired a Madonna (Fig. 1) by Giovanni Bellini which we welcome the more gladly as it must have been painted two or three years later than any of those that we have studied hitherto. It thus enables us, without leaving our country, to follow Bellini up to a phase of his activity to which belong some of his noblest and most fascinating creations, those in fact which until not long ago were regarded as the most, almost as the only, representative ones. It was the period when he painted such universal favorites as the Madonna of the Two Trees, the little Allegories of the Venice Academy, the Uffizi Meditation upon the Mystery of the Tree of Life, the Murano Altarpiece, the Frari Triptych, the Venice Madonna with Paul and George, etc., etc.

In Mr. Willys' panel we see the Blessed Virgin against a green curtain which partly shuts out a vitreous gray landscape. The sturdy Child playfully attempts to rouse her from the brooding melancholy into which she is sunk, but He caresses and embraces her in vain. Her mood is nearly the same as in the famous Madonna of the Two Trees, but is heavier still, for there the Child does not struggle to distract His Mother, and does not pointedly fail. As pattern also, the two masterpieces are singularly alike, ours being in a sense but a variant of the other. The differences are not all to the disadvantage of ours, although one would not for a moment suggest a rivalry with that supreme achievement.

As that picture is dated 1487 and as Mr. Willys' is in every other respect so close to it, we can safely assume that in point of time as well they belong together. The only question is which is earlier and which later. My answer is that the American work is later, and for the following reasons. Despite the fact that the action of the Child possibly harks back to a lost Mantegna of about 1470 now represented by some such design as the Treviso Madonna, and although anticipated in exact type and proportions by the Child of the earlier Oldenburg Madonna and by that of the Presentation in the Temple, He is closest of all to the one in the Frari Triptych of 1488, and to some of the children in the Uffizi Allegory. Furthermore, the head of the Blessed Virgin is nearer to that of the Madonna in the same triptych, and points forward to a still



Fig. 1. GIOVANNI BELLINI: MADONNA.
Collection of Mr. John N. Willys, Toledo



Fig. 2. ANTONIO DE SALIBA: MADONNA.
Kaiser-Friedrich Museum, Berlin.

later one, the National Gallery Madonna. I should place its execution, therefore, between the Madonna with the Trees and the Frari Triptych, but nearer to the last, and thus early in 1488.

A nearly contemporary copy of Mr. Willys' picture may be seen in the Vicenza Gallery, but it has lost all importance now that we know the original. Far more interesting is Antonio de Saliba's Madonna (Fig. 2) at Berlin (No. 13) and the question of its relation to ours. As is evident from the reproduction, the resemblance between the two designs comprises everything except the head of the Virgin, the action of the Child's hand, the curtain and the landscape, so that one wonders whether de Saliba had ours before him, inventing the alterations, or, as would be quite likely, had in mind a variant from Bellini's hand which he copied outright. It is hard for me, knowing Saliba's limitations, to credit him with deliberate changes when mere copying would have done as well. The different action of the Child's hand, brought about by the different direction of His Mother's look, would have been almost too much of an effort for this second-rate painter. At the same time it must be granted that there is something not strictly Bellinesque in the Madonna's face, thus proving that his picture was more than a slavish copy.

Be that as it may, one fact results from the obvious relation of this Berlin panel of de Saliba's to Mr. Willys' Bellini. It could not have been painted before its prototype which we agreed to place in 1488. We thus acquire a starting-point for determining the chronology of this modest yet ablest of the great Antonello's followers which at any moment may prove of value to our studies.

ITALIAN PICTURES OF THE FOURTEENTH CENTURY IN THE JARVES COLLECTION · BY OSVALD SIRÉN¹

IN the unusually complete series of Florentine Trecento paintings which form an important part of the Jarves Collection we miss above all Giotto. The extreme rarity of his panel pictures makes his absence very natural.

A younger contemporary of Giotto was Bernardo Daddi, who remained comparatively uninfluenced by his great co-citizen. This is true especially of Bernardo during the last decade of his activity (1338-48) when he worked in closest contact with Siennese art and

¹ The reader is referred to Dr. Sirén's articles in the *Burlington Magazine* for 1908, 1909, where a certain amount of this ground has already been covered.

most strongly felt the influence of Ambrogio Lorenzetti. The Jarves Collection possesses a very fine and instructive example of Bernardo's art during this last period (Fig. 1). It is ascribed to Taddeo Gaddi and represents the vision of St. Dominic (No. 20). The saint in black cloak is kneeling and lifts his hands toward St. Peter and St. Paul, who are floating down toward him, entrusting him with a sword and a book, the weapons by which he was to conquer the world. The three figures are seen in full profile forming sharp silhouettes against the gold background. The curved lines of the floating apostles are taken up by the raised arms of the kneeling monk, a sequence of rhythmic waves thus moving diagonally over the whole picture. The religious feeling of this picture lies in the rhythmic play of lines which also gives it a refined decorative beauty. There are few compositions by Bernardo that equal it in regard to emotional expressiveness.

The picture evidently formed part of a larger composition, probably of a predella, and we know two more pictures of the same size and shape (with rounded top) which appear to have been parts of the same predella. One is now in the Raczinsky Collection in Posen, representing St. Peter Martyr saving a ship in a storm; the other, representing the saint preaching in the *piazza*, is now in the Musée des Arts Décoratifs in Paris. As all these three pictures represent miracles by prominent Dominican saints, they remind us of the fact that Bernardo, according to documentary records of the sixteenth century, executed a painting with three Dominican saints for a chapel in Sta. Maria Novella in Florence. The signature of this picture has been preserved in the "Sepultuario di Roselli" (in the National Archives in Florence); it said: "Pro animabus parentum patris Guidonis Salvi et pro anima domine Diane de Casinis Anno 1338." If the probability of the present predella-piece being a fragment of this altar-panel was not so strong, we would hardly date it before 1340, because the other paintings by Bernardo in the same style are all later in date. Still, a couple of years do not make a great difference in an old painter's evolution, and there is no compelling reason to doubt this identification.

Several other and earlier pictures by Bernardo in American collections have already been mentioned by us in a previous contribution to this magazine (see June, 1914), and we thus may leave this charming artist and direct our attention to a picture by his contemporary, Taddeo Gaddi.



Fig. 1. BERNARDO DADDI: VISION OF ST. DOMINIC.

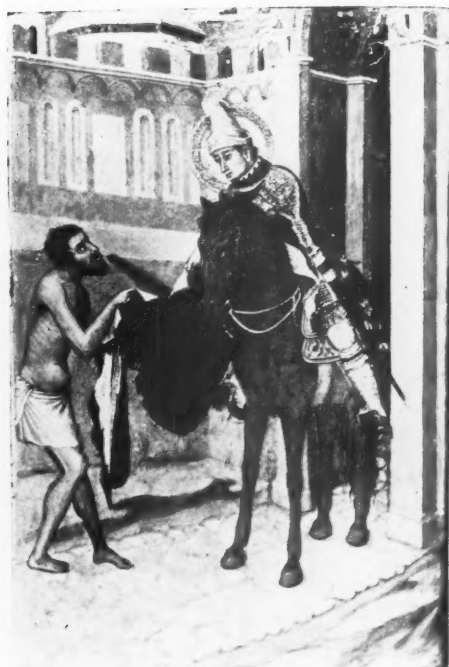


Fig. 2. FOLLOWERS OF SIMONE MARTINI: ST. MARTIN DIVIDING HIS CLOAK WITH THE BEGGAR.



Fig. 3. SCHOOL OF DUCCIO: MADONNA.



Fig. 4. SCHOOL OF DUCCIO: CRUCIFIXION.

Jarves Collection, Yale University, New Haven.

Taddeo was Giotto's closest friend and pupil, but he never seems to have grasped the plastic quality which is the essential in Giotto's figure art. Not being able to attain to a closer rendering of the organic structure of the human form, or to achieve a monumental effect by a plastic synthesis, he often simply enlarges his figures, making them swollen and heavy instead of powerful. The picture by Taddeo in the Jarves Collection (Fig. 5) was originally one of the most interesting panels of his later period, but its decorative effect is now seriously damaged by cutting off large pieces on both sides and by other kinds of "restoration." Traditionally it has been honored with Giotto's name (No. 17). It represents the entombment in a rather symbolic fashion. Christ is sitting in a sarcophagus at the foot of the cross supported by Mary and the kneeling St. John; two mourning angels are floating over their heads. Originally this picture evidently was of a broad rectangular shape; there was some space left at the sides of the large figures which are now not only narrowly closed in, but even partly cut off by the frame. They appear squeezed in too small a space, even more than is usual in Taddeo's compositions, and consequently seem heavier than was intended. The sarcophagus is placed on a sloping line, diagonally in the picture, by which the artist probably tried to emphasize the impression of depth, but the intention is carried out without any feeling for space or perspective. The space problem remained always unsolvable to Taddeo.

The best part in this picture is the body of Christ, which is modeled with great care. The central figure is also better preserved than the very stiff and heavy side figures; were the Christ alone, the picture would offer more esthetic enjoyment. Quite the same Christ-figure appears in the large Crucifix which Taddeo painted for San Giorgio a Ruballa, not far from Florence, but He makes here a superior impression because He is not squeezed into an impossible spatial composition. The Virgin's type reminds us of Taddeo's Madonnas in Pistoja and Siena, dated respectively 1353 and 1355. We have thus reason to presume that the Jarves picture is of the same period.

The younger generation of Florentine Trecento-painters about the middle of the century is represented in the Jarves Collection by their central master, Andrea Orcagna, but his admirable works have recently been the subject of a special article. We may thus

pass on to a later period from which several specimens are to be seen, but before we go on with the Florentine pictures a few words must be said about two Sienese paintings from the beginning of the fourteenth century.

The one is a little diptych (Figs. 3 and 4) representing the Madonna and the Crucifixion (No. 14), ascribed to Duccio di Buoninsegna, Siena's first great master. The Virgin is sitting on a throne with a curved back and behind her is extended a red curtain with bird pattern. Three adoring angels are kneeling on both sides arranged in vertical rows without any regard to the realization of a spatial composition. The Virgin wears her blue mantle and the child on her arm is clad in red. The Crucifixion is composed according to the same principles as several other representations of this subject by Duccio and his followers, with a multitude of people at the foot of the cross. They are divided in two triangular groups, the figures behind rising above those in front, as if standing on sloping ground. In the free space between them rises the slender cross with a gaunt figure hanging low down from arms so thin that we fear that they may break. This Christ figure has been scratched, but the others are comparatively better preserved; they are at least not repainted. The color scheme is deep, with different shades of red and blue; the mantle of the Roman centurion to the right is heightened with golden stripes. A very characteristic technical peculiarity in this picture is the white lights put on with a fine brush on the noses and the lips. The same technical feature can be observed in a small triptych in the Siena Academy (No. 35), ascribed to Duccio. We find here, especially in some of the small scenes, on the wings for instance, the Crucifixion and the Coronation, figures of the same type, executed in the same manner as in the little diptych. The mannerism is in both cases so marked that we feel inclined to attribute the two pictures to the same master, though admitting that the Siena triptych is somewhat superior in quality. It is probably earlier, executed in closer connection with Duccio. The master is a rather subtle imitator of Duccio of a comparatively early period, but we miss in his works the pathetic feeling and power which are characteristic of Duccio's authentic conceptions. Nevertheless he is an original and sensitive temperament, more attractive than many of the later, better known pupils of Duccio.

Another picture by an early Sienese master of the Trecento



Fig. 5. TADDEO GADDI: ENTOMBMENT.

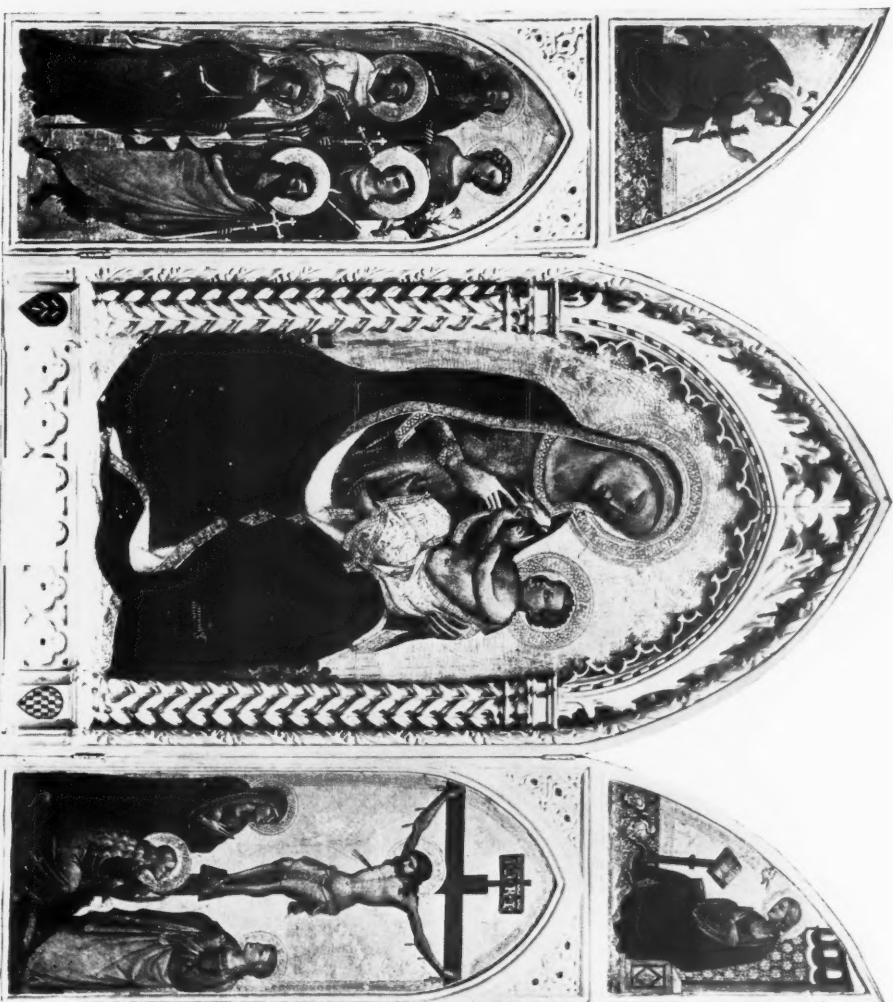
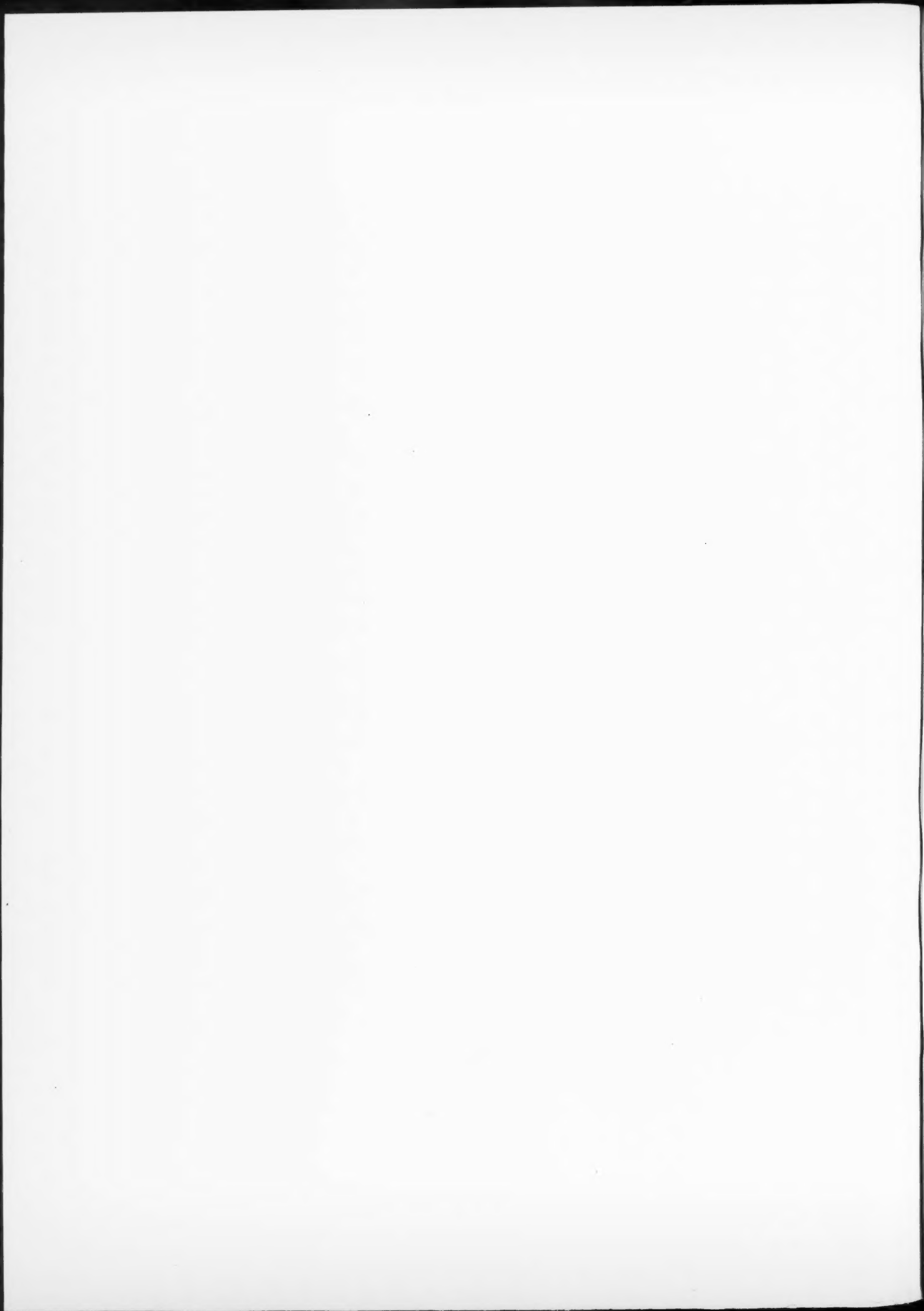


Fig. 6. LORENZO DI NICCOLÒ: TRIPTYCH.
James Collection, Yale University, New Haven.



is No. 46: St. Martin dividing his Cloak with the Beggar (Fig. 2) ascribed to Dello Delli. It is only a fragment, possibly of some small triptych or of a larger composition, but it is a gem of light and sensitive color. The young martial saint wears a golden-buff coat and dark armor; his horse is light brown and the mantle he is dividing with the sword is red. The shivering, naked beggar who is receiving the one half of the mantle is remarkably characterized both in form and movement, strongly contrasting in naturalistic aspect with the wooden horse. The background is formed by the city wall in light green tone.

Mr. Berenson has accepted this pretty little picture as a work by Simone Martini, thereby placing it in the first category of Sienese masterpieces, an honor which is perhaps a little more than the picture deserves. Although the types remind us of Simone, we could hardly believe that the gentle poet of line, who usually expresses himself in undulating curves and swaying contours, should have done anything so stiff and angular as this horse. If we compare the picture with Simone's representation of the same subject in San Francesco in Assisi, we find that the treatment in the fresco painting is not quite as naturalistic as in the panel and that the composition is dominated by a boldness of line and movement of which we see little or nothing in the rather angular figures of the small picture. The difference in size is no sufficient reason for this disparity in drawing and composition; with all its fascination of color and prettiness, this picture does not give us the impression of Simone's or Lippo's personal art — it is more likely the work of a later follower of these masters.

Returning to the Florentine Trecento pictures, we have first to stop at No. 5, the central panel of a large altarpiece representing Christ and the Virgin Enthroned (Fig. 7) attended by music-making angels. The large figures wear dark blue mantles and light red tunics; behind them is extended by seraphim and cherubim a red carpet with leaf- and bird-pattern in gold. The kneeling angels in the foreground have light green and yellow mantles. The whole color scheme is very bright, but lacking in depth; the technique is somewhat superficial. In the gable above the Gothic arch which encloses the main composition are represented the Christian church and the Synagogue in the shape of allegorical figures. The first is standing at the side of a baptismal font with a chalice in her

hand, while the Synagogue is represented as a blindfolded woman escaping with a child in her arms.

The picture, which is given to an unknown master of the thirteenth century, is in the catalogue characterized as "an admirable specimen of the better Greco-Italian work. Its painter must have been a man of great ability and highly trained in the Byzantine science and legendary learning." It is questionable whether this rather eloquent praise fits the poor artist of the latter part of the fourteenth century who painted this work. He is now well known through several signed and dated pictures; his name is Giovanni del Biondo. One of his signed Madonnas is in the Academy in Siena (dated 1377), another is in the Misericordia Church at Figline, between Florence and Arezzo (dated 1392). Besides these signed pictures there are a large number of Giovanni's works spread all over Europe in public and private galleries. His compositions very often contain accessory figures with a purely theological scope and no artistic meaning. He evidently also tries to give his saints a marked stamp of asceticism, but their gaunt faces and staring eyes often awake an impression of anything but spiritual enlightenment.

Judging from his earlier and better works, Giovanni del Biondo once must have been a pupil in Andrea Orcagna's *bottega*. He uses some of Orcagna's characteristic types and arranges his mantle folds in the same sharp and plastic fashion as we observe in Orcagna's works, but the figures are thin, without structure and body under the often very sumptuous costumes. This stylistic connection with Orcagna's school is most evident in two large altar-wings in the Vatican gallery representing not less than forty saints. These wings are only a little shorter than the central panel in the Jarves Collection, and stylistically they fit very well with it, showing the same types, the same hands, the same mode of draping and even the same brocade (*cf.* the curtain in the central panel with St. Lawrence's dalmatic). It seems to us very probable that the Vatican wings and the Jarves picture once formed together a large altarpiece. This was evidently one of Giovanni del Biondo's earliest and best works, probably painted about 1370.

Another somewhat later Florentine Trecento painter who during the last decade has been discussed by students just as much as Giovanni del Biondo is the so-called "Compagno di Agnolo"—a painter who evidently worked for some time with Agnolo Gaddi

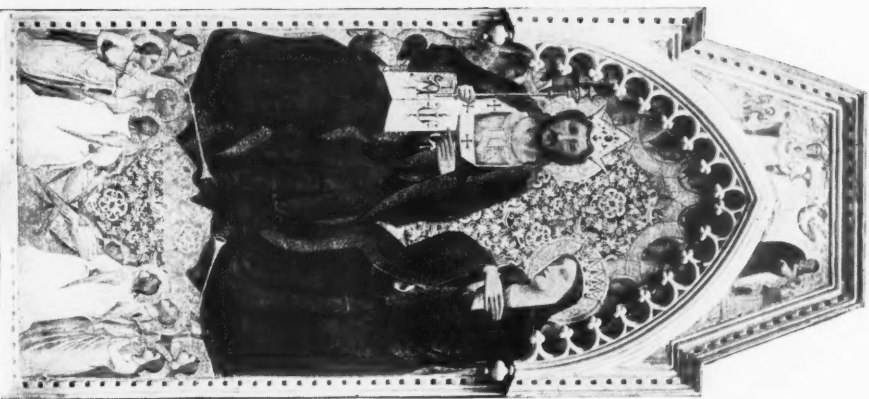


Fig. 7. GIOVANNI DEL BIONDO: CHRIST AND THE VIRGIN ENTHRONED.
Jarves Collection, Yale University, New Haven.
 (The Wings are in the Vatican Gallery at Rome.)



Fig. 8. COMPAGNO DI AGNOLO: ST. JULIAN, ST. JAMES AND ST. MICHAEL.



Fig. 10. LORENZO DI NICCOLÒ: ST. AUGUSTINE AND ST. LUCIA.
James Collection, Yale University, New Haven.



Fig. 9. LORENZO DI NICCOLÒ: ST. DOMINIC AND ST. AGNES.

and contracted much of his mannerism and types. He possibly assisted Agnolo in painting the frescoes in the choir at Sta. Croce about 1380, and certainly did paint some of the frescoes in the Cappella Castellani in the same church. These frescoes are traditionally, since Vasari's time, given to the famous Gherardo Starnina, and as I have already shown in an article in the *Burlington Magazine* (December, 1914) there is really nothing to prevent us from identifying the "Compagno di Agnolo" with Gherardo Starnina.

This master is represented in the Jarves Collection by the fragment of a large altar-wing (Fig. 8) showing three saints: St. Julian, St. James and St. Michael the archangel (No. 21). They were originally represented in full length, but are now cut off to three-quarter length. A new piece has been added at the top of the panel, and the whole picture has been somewhat over-cleaned, which gives to the bright colors a glaring lustre. The very exaggerated types of this master with the long and curved nose and the peering eyes are almost unmistakable; any of the works enumerated in the *Burlington Magazine* may be chosen for comparison, and it will prove that this altar-wing is by the same "Compagno di Agnolo," or Starnina. It is also, for the identification of the master, of special interest to note that though the picture now is attributed to Taddeo Gaddi, it was formerly "ascribed to Starnina, one of the Giotteschi, a Florentine who lived a little later than Gaddi," to quote the catalogue. Probably this old attribution was the right one.

The most prolific workshop for the fabrication of altar-panels in Florence at the close of the fourteenth century was doubtless that of Niccolò di Pietro Gerini and his son Lorenzo di Niccolò and their co-workers. Painting was here more or less a trade carried on with the help of a staff of workers. Many of the products of the Gerini *bottega* have a faint personal character, but they are all marked in a very obvious way by the style of the firm or the workshop. It is thus sometimes difficult — nay, impossible — to state with certainty if a picture is executed by the father, by the son or by some third personality working in the same *bottega*. As an example of this co-workmanship can be mentioned a Coronation of the Virgin in the Academy in Florence, dated 1395 and signed by Niccolò di Pietro Gerini, Lorenzo di Niccolò and Spinello Aretino, a picture in which even the best expert will hardly be able to

distinguish the different individual parts. We do not know the exact dates of the various Gerini, but Niccolò di Pietro Gerini must have been born before the middle of the century, because in 1370 he was receiving important commissions, and he was active still in 1414, the year of his enrollment in the painters' guild in Florence. His son Lorenzo still lived in 1440, but, as we have seen, he was active as an artist as early as 1395. Most of his dated pictures in Florence, San Gimignano and Cortona are from the first decade of the fifteenth century.

A large picture in the Jarves Collection (No. 99) ascribed to Pietro Cavallini, representing the Annunciation, is a characteristic product of Gerini's *bottega*, probably in its main parts executed by Niccolò di Pietro Gerini himself. The Virgin sits on a Gothic throne with arms crossed; the angel kneels, saluting her with raised hand. Both figures appear almost in full profile; they are angular and stiff in their movements and of athletic build. The angel's raised arm and hand are immense. The figures appear now still larger than originally because the panel has been cut considerably both on top and at the sides. It had originally no triangular gable, but was of a broad rectangular shape which better fitted the angular drawing of the figures. A somewhat smaller Annunciation with exactly the same figures, though in better preservation, belongs to the Fitzwilliam Museum in Cambridge, where it is ascribed to the School of Taddeo Gaddi. We are reminded of the large Madonna on the high-altar in Sta. Croce, Florence, dated 1372. The rather close stylistic affinity between this Madonna and the Jarves Annunciation makes it probable that this picture is from the seventies.

A later product of the Gerini atelier is No. 22, a triptych with a Madonna on its central panel and the Crucifixion and six saints on the wings (Fig. 6). In the upper parts of the wings is represented the Annunciation. It is truthfully stated in the catalogue that "the picture is in unusually perfect condition," but the supplementary statement, that "although not to be attributed with certainty to any painter, it is one of the most important pictures in the collection," is rather hazardous. We believe that the picture with good reason can be given to Niccolò di Pietro Gerini's son, Lorenzo di Niccolò, and if we are right, it must be reckoned among this artist's best creations. The Madonna is seated on a cushion in the same

fashion as in so many of Lorenzo Monaco's contemporary pictures; she attracts the attention of the boy with a bird on her finger. The types of the Madonna and the boy are very much like those in an altarpiece in the Church of Terenzano near Florence, signed by Lorenzo and dated 1402. The six saints on the left wing remind us still more of the saints in Lorenzo's large altarpiece in Cortona, the Coronation of the Virgin, signed and dated 1401. The sharp drawing of their straight noses and narrow eyes is entirely characteristic of the master, and so the stereotyped, bent position of the heads. The Crucifixion on the other wing is a more dignified and expressive representation of the subject than we usually find in this class of late Trecento paintings. And as the whole triptych is admirably preserved and still has its old frame with two coats-of-arms (the one with the weasels is of the Vecchietti family), it makes a fine decorative effect and is of unusual historic interest.

Two separate altar-wings (Nos. 23 and 24; Figs. 9-10), representing two saints each—viz. St. Dominic and St. Agnes; St. Augustine and St. Lucia (?)—offer some additional material for the study of Lorenzo's style. They are in the catalogue attributed to Orcagna, an honor for which they however are entirely unfitted. Their style is already of the beginning of the fifteenth century, the time of Lorenzo Monaco, when the Gothic swing began to dominate the lines of the Florentine saints. The figures are somewhat lanky; their heads comparatively small in proportion to the bodies, but the types are easily recognizable, showing the same sharply cut features as the saints on the wing of the Madonna triptych. The color-scheme has become somewhat brighter and more lustrous. Several years probably elapsed between the execution of the triptych and these saints. The former picture still shows a predominating influence of Lorenzo's father Niccolò; the other two were evidently painted at a time when Lorenzo had come in close contact with Lorenzo Monaco's art. A large triptych representing the Coronation and four saints, in the Cappella Medici in Sta. Croce—dated 1408—which is traditionally and with good reason attributed to Lorenzo di Niccolò, more closely approaches these saints in style and feeling. It seems at least evident that they are not earlier, probably a little later, than this dated altarpiece. Lorenzo is one of the last followers of the old Trecento tradition in Florentine art.

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CERAMIC AMERICANA OF THE EIGHTEENTH CENTURY: PART TWO · BY R. T. H. HALSEY

THE American Revolution, with its British protagonists, the dominating king, his subservient ministers and parliament, and his protesting subjects, furnished a theme to the English potters which has given the collector of ceramic Americana a wealth of material, little understood except by those who have specialized upon this particular period of our country's history.

The large variety and contemporary popularity of the portraits of Washington and Franklin demonstrate the tremendous undercurrent of popular sympathy existing in England for America then suffering from unjust parliamentary legislation, a sympathy which grew so strong that when the war broke out George III was unable to raise troops in his kingdom for service in America, and was obliged to purchase German mercenaries to fight against a people whom then, as now, Englishmen recognize as their kinsmen across the sea.

It must be remembered that these ceramic portraits of our great American leaders were made solely for the English market and found their sale largely among those who felt that the struggle for the constitutional liberty of old England was being waged upon our side of the water.

The English potters had developed a lucrative and growing trade with America. Their agents, who were often friends as well, in this country were men of standing in the Colonies. Their letters gave a thorough understanding of the vital questions at stake, and a sympathetic knowledge of the state of the public mind in America.

That great master potter of the eighteenth century, Josiah Wedgwood, and his partner, Thomas Bentley, have given us a series of ceramic portraits of high artistic quality and exquisite workmanship around which almost the entire political history of the American Revolution could be written. A few of these portraits served to illustrate an article, "Josiah Wedgwood, American Sympathizer and Portrait Maker," which appeared over my signature in *Scribner's* for December, 1907. Wedgwood's strong and outspoken American leanings must give to Americans a feeling of national proprietorship and pride in his productions which belongs to no other eighteenth century potter.

This "Americanism" of Wedgwood is demonstrated in a long

series of letters written to his partner, Thomas Bentley, which have fortunately been preserved. Bentley belonged in that circle of literary and scientific men of England with whom Franklin loved to associate. His correspondence with Wedgwood and Franklin has been lost, but his strong American sympathy is proven by his reviews of political pamphlets published in the *Monthly Review*. For it Bentley wrote constantly from 1762 to the year of his death in 1780. Its editor was Ralph Griffith (1720-1803), who may be remembered as Oliver Goldsmith's publisher. He was later to receive the degree of Doctor of Laws from our University of Pennsylvania. Griffith's own file of the *Monthly Review* reposes on the shelves of the Bodleian Library at Oxford, and contains his own penciled attributions of the authorship of its many articles. These volumes thus reveal to us the astonishing variety of Bentley's mental activities. Political economy and finance had for him the same charm as music and literature; the discoveries in the realms of electricity and steam met with the same careful treatment accorded to those in surgery and medicine; his reviews of treatises on geology, archæology, numismatics, the natural sciences and books for children are evidence that his knowledge covered a wide range of subjects, while his discussions of philosophic matters prove his vast erudition.

Bentley's "Americanism" is clearly shown by the caustic sarcasm and bitter comment on the writings of those pamphleteers who were attempting to defend the Government's American policy. His admiration for Franklin, whom he often entertained at both his Liverpool and London homes, is feelingly expressed in a review (some six thousand words in length) of "The Political, Miscellaneous and Philosophical Pieces, etc., written by Benjamin Franklin," published in London in 1779. This review almost takes the form of a political lamentation over the follies of the Government's American policy, and of a panegyric upon Franklin's long and constant effort to avoid the severance of the ties which had hitherto bound America to Great Britain.

Wedgwood and Bentley were good Americans. They grieved over our defeats, and they rejoiced at our victories. My most precious piece of Wedgwood is a tiny intaglio seal of gray jasperware, five-eighths of an inch in length. Into its surface is cut the figure of a coiled snake with fangs and rattles prominent, surmounted

by that talismanic legend in microscopic but sharply defined letters "DONT TREAD ON ME"; a legend which Wedgwood and Bentley in 1777 used in their private seals and one which, although obsolete to-day, clearly defines the spirit of that time.

Wedgwood placed his earliest portrait of Franklin (Fig. 2) on the market in 1774. It was made from a wax model by Mrs. Patience Wright, one of our country-women, whose portraiture in wax was then greatly in vogue in London. This portrait appeared in a white composition, blue and white, and black and white jasper and also in basalt. In 1777 Wedgwood issued another portrait from a wax model (Fig. 1) by John Flaxman, England's great sculptor of the eighteenth century. It is a type of Franklin's portraiture unfamiliar to us, owing to the fact that it has never been engraved. Yet it must be accepted as a speaking likeness of the great American, as it met with such popular acceptance in England, where Franklin was a familiar figure, that his admiring friends, Wedgwood and Bentley, produced it in seventeen different sizes and colors. The largest of these is on an oval plaque, $10\frac{1}{2}$ x 8 inches; it was one of a series of similar size advertised in the Wedgwood and Bentley catalogue of 1779, under the heading of "Eminent Philosophers"—Boyle, Locke, Newton, Priestley, Sir William Hamilton and Cook; all of them were modeled by Flaxman. The smallest of this type of Franklin portraits were made for mounting in brooches and finger rings. Intaglios for seal rings also bore this popular portrait. Possibly the face was slightly idealized by the modeler, as well it might be, for Franklin in 1775 had been quick to recognize the extraordinary possibilities in Flaxman, then still a struggling youth of twenty, and had commended his talents to Wedgwood and Bentley. These portraits may well be characterized as Franklin, the friend. Tender in their conception and delicate in their modeling, they picture Franklin—the Franklin we all like to think of—the welcome guest in literary and scientific circles in England, the friend of the struggling artist, writer and inventor, the one quick to recognize and assist talent and integrity—Franklin the helping friend. Flaxman also modeled exquisite portraits of the two other members of the Franklin family—the son, William, the Loyalist and Tory, Governor of New Jersey, and his son, William Temple Franklin, his grandfather's companion, private secretary and literary executor.



Fig. 1. FRANKLIN BY JOSIAH WEDGWOOD.
After a model by John Flaxman.
Height, 10½ inches.



PORTRAITS BY JOSIAH WEDGWOOD.

Fig. 2. Franklin after Patience Wright. Height, $3\frac{7}{8}$ inches.

Fig. 3. Franklin after Caffieri. Height, $2\frac{7}{8}$ inches.

Fig. 5. Washington after Voltaire. Height, $3\frac{1}{2}$ inches.

Fig. 4. Franklin after Nini. Height, $4\frac{1}{2}$ inches.

Fig. 6. Washington after Joseph Wright. Height, $2\frac{3}{8}$ inches.



The two other types of Wedgwood's portraits of Franklin are more familiar. One (Fig. 3) was modeled after a bust made by Jean Jacques Caffieri, which was exhibited in the Salon in Paris in 1777 and afterwards owned by Louis XVI. An engraving of this Wedgwood medallion first appeared in the collection of Franklin's writings edited by Benjamin Vaughn, Lord Shelburne's private secretary, and published in London in 1779. It has become an accepted type of Franklin's portrait and was the model Wedgwood worked from in later years. The Caffieri type was only manufactured in one size. It is found on light and dark blue jasper-ware and in basalt. All the three above described types of Franklin's portraits were advertised in Wedgwood and Bentley's Sale Catalogues of 1779.

Another French portrait of Franklin, in the form of a terracotta medallion, furnished Wedgwood with a model (Fig. 4). It was made by Jean Baptiste Nini, the worker in terra-cotta, whose portrait medallions are so highly treasured by the museums of France. Nini had exceptional facilities for studying the character of Franklin, for he was the manager of the terra-cotta works of Le Ray de Chaumont, who was Franklin's host at Passy during his nine years' stay in France. It pictures Franklin at the time of his arrival in France in December, 1776, with the fur cap he wore to protect his aged head from the wintry blasts. From its rarity, this portrait was evidently less acceptable to his English friends than those heretofore described. Wedgwood made it in only one size. It is found in both blue and white and black and white jasper-ware and also in a red and black terra-cotta.

The classic relief on the medallion labeled "Washington" (Fig. 5) is evidence of the extraordinary demand in England during the early days of our Revolution for portraits of the great American general. The model was obtained from a bronze medal, issued in 1777, labeled: "G^R WASHINGTON. E^R GENERAL OF THE CONTIN^L ARMY IN AMERICA." Contemporary accounts describe it as being struck at the instance of Voltaire, who supplied the legend on its reverse: "WASHIN. REUNIT PAR UN RARE ASSEMBLAGE LES TALENTS DU GUERRIER & LES VERTUS DU SAGE" (Washington combines by singular union the talents of a warrior and the virtues of a philosopher). No actual portraits of Washington were at that time obtainable from which to work. Indeed, it was not until three years later, when Valentine Green made his great mezzotint from Trumbull's portrait,

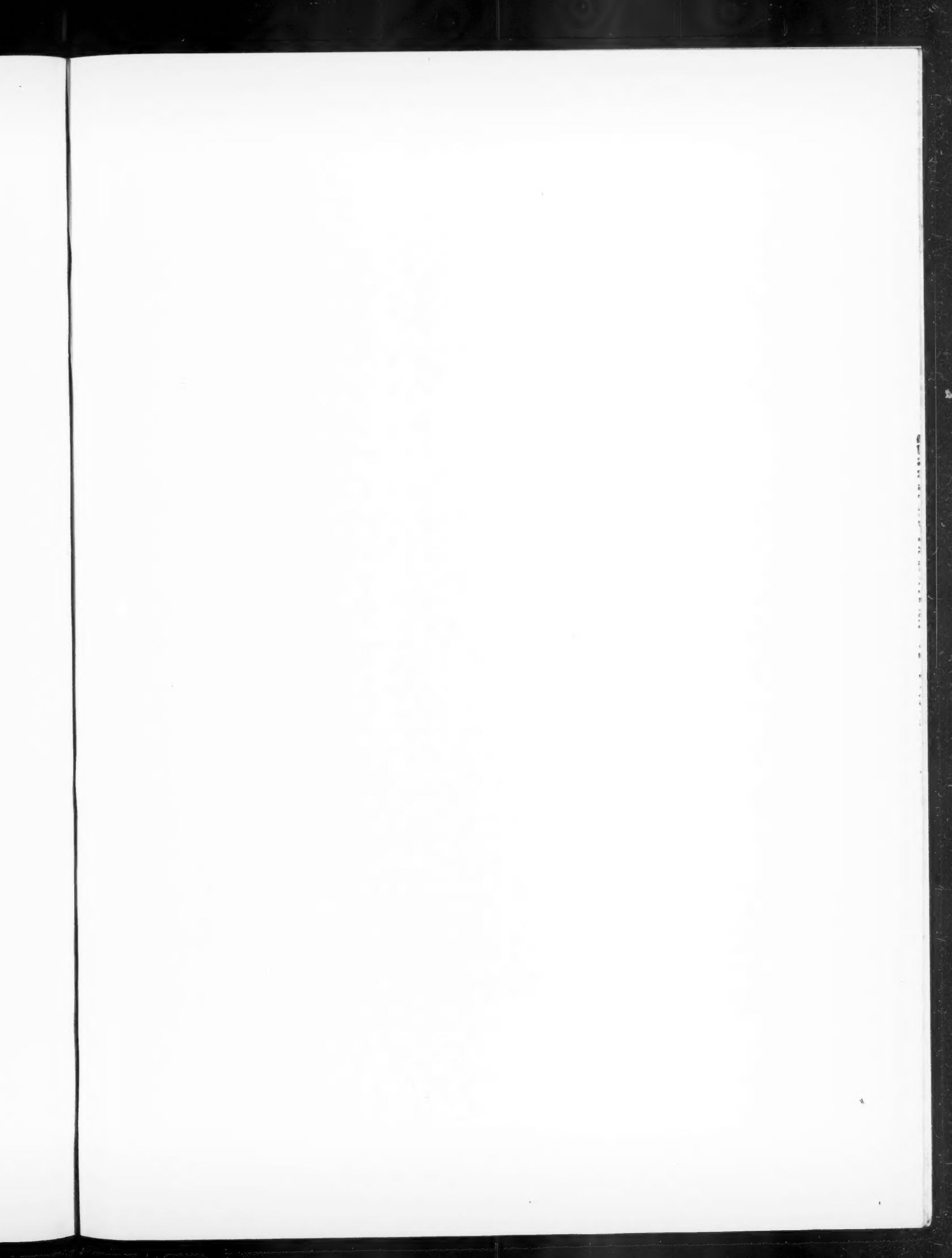
that the real features of Washington were seen by his English adherents; a classic type of face was selected by Voltaire as emblematic of the principles Washington was defending.

Thirteen known varieties in model, size and color demonstrate its extraordinary popularity. The size of the head varies from three and a half inches in length on a medallion to one-third of an inch for an intaglio seal ring. It appeared on pink, black and blue jasper bases and in basalt. In some models shoulders draped with classic garments were added. This portrait, of course, belongs to the class of Washington portraits known as "fictitious." The popular reception it received is proof of the great interest taken in England in the fortunes of the great general who was recognized as leading the fight across the water for English constitutional liberty.

The many delightful references to the esteem in which Washington was held among the thoughtful minds of Great Britain to be found in contemporary English journals and biographies explain the popularity of these portraits of Washington; not the least interesting of these is the following boast, made many years later and recorded in the life of Thomas William Coke, Earl of Leicester, friend of Fox and the youngest member of Parliament during the Revolutionary War: "Every night during the American War," he said, "did I drink to the health of General Washington as the greatest man on earth."¹

About 1783 Wedgwood issued another portrait of Washington (Fig. 6). It was modeled from the dry-point etching made by Joseph Wright, the son of Patience Wright, modeler of the portrait of Franklin (Fig. 2). He had studied with Benjamin West in London and did some portrait work in Paris, whence he came to America in 1782, bearing letters from Franklin to Washington, which enabled him to obtain sittings from Mr. and Mrs. Washington. Just after the death of Washington, two other portraits of our first President were issued by Wedgwood's sons. Both are of the Houdon type—one a large portrait 7 x 6 inches, the other a small basalt intaglio undoubtedly made from an intaglio ring cut by Harris, whose name is impressed in tiny letters below the portrait. The original gem can be seen in the Huntington collection in the Metropolitan Museum of New York.

¹ (Coke of Norfolk and his Friends, Vol. 1, p. 190.) Coke is extolled by his biographer as one of those who "out of his very loyalty to what he held to be true principles of the British Constitution, could honor the struggles of those who, he protested, interpreted such principles more accurately than did the obstinate King and his servile ministers."



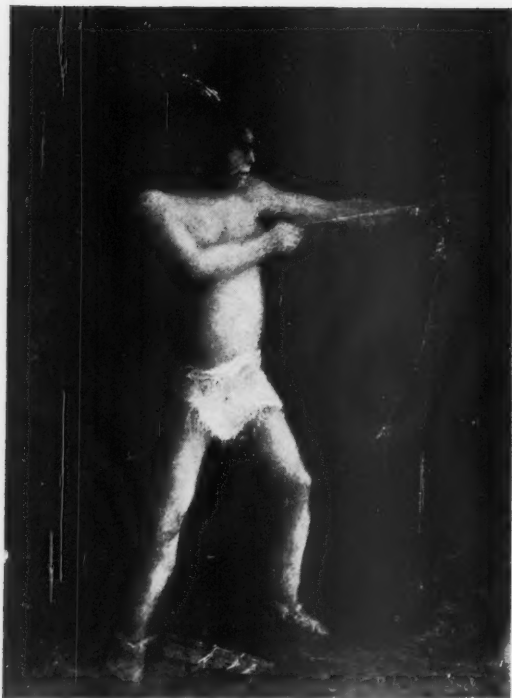


Fig. 1. BLAKELOCK: SHOOTING THE ARROW.
Collection of the late Mr. Thomas R. Ball.



Fig. 2. BLAKELOCK: INDIAN GIRL, UINTAH TRIBE.
Collection of the late Mr. Thomas R. Ball.

Photographs of Figs. 1 and 2 copyright, 1916, by T. Arthur Ball and Ancell H. Ball.



Fig. 3. BLAKELOCK: INDIAN MADONNA.
Collection of Mr. George S. Palmer.



Fig. 4. BLAKELOCK: GOING TO THE SPRING.
From the Charles M. Kurtz Collection.

BLAKELOCK'S SMALLER LANDSCAPES AND FIGURE-PIECES · BY FREDERIC FAIRCHILD SHERMAN

A LARGE majority of the best of Blakelock's paintings are those of the smallest dimensions. As yet these masterpieces in miniature have never received the attention they deserve. If, as seems probable, he preferred and worked more naturally and therefore more effectively in a small area, in much the same sense as we may say that Inness worked in the compass of a canvas thirty by forty-five inches, it is surely necessary for us to know these little pictures if we are ever to appreciate fully his abilities. They will acquaint us with capabilities that his great canvases like the *Pipe Dance*, the *Indian Encampment* and the several large *Moonlights* have not already made familiar. The faultless drawing and the fine characterization in the *Indian Girl*, *Uintah Tribe* and *Shooting the Arrow* will be a revelation to many as will also the exquisite enamel-like quality of color and of finish in a work like the *Girl with the Fan*.

Shooting the Arrow and the *Indian Girl* are now in the collection of the late Mr. Thomas R. Ball. The former (Fig. 1) is a poetic interpretation of a phase of primitive life in America that has passed away forever. The arrangement of the lighting is very notable. The Indian brave, clothed only in his loin-cloth and poised, with bow half-drawn, in the full glow of the setting sun, stands out in high relief against the shadowed darkness of the surrounding forest, like a bit of Wedgwood done in the colors of life—a typical and unforgettable figure from an heroic past. The *Girl of the Uintah Tribe* (Fig. 2) presents another phase of primitive life with similar success. Sitting on her heels in a characteristic attitude and with one hand playing with a string of beads, she is an almost perfect piece of idealism, preserving the pensive charm and unstudied grace of Indian girlhood. The feather in her hair, the fillet about her forehead and her robe of soft tanned skin ornamented with beadwork, the deer-skin spread upon the ground and the trinket in her lap are all beautifully indicated, while the personal element of her own individuality is present and evident in a degree unique to the artistic creation of genius.

The *Indian Madonna* (Fig. 3) recently exhibited in New York, and now in the collection of Mr. George S. Palmer, illustrates just as forcibly Blakelock's ability as a figure painter. Here the composition

is so simple that the almost monumental dignity of design in the little group of the girl and her baby is apt to be overlooked. The artist's admirable restraint and mastery of line are evident, and in addition a technical method exactly adapted to the perfect rendering of a subject of this character on a canvas of this size. It is, indeed, continually surprising in these smaller pictures of Blakelock's to note how admirably suited his method in every instance is to the character of the subject portrayed, a fact which is not always true of the larger canvases as one will gather from looking at even so fine an example as the Pipe Dance. This large canvas is one of his most famous works and rightly so, for though it is a failure in some ways it is a splendid failure, and in other ways it is a grand success. In it, if anywhere in American art, you may read something of the epic of our native Indian and you will look in vain elsewhere for its like in our art so far as the heroic cast of the composition is concerned.

A picture that comes from the collection of the late Dr. Charles M. Kurtz, formerly Director of the Buffalo Museum, is *Going to the Spring* (Fig. 4). This young girl going to fill her jar with fresh water, performing a common daily task, translates one of the prosaic duties of life into poetry no less noble because of its homely human origin. She is as graceful in her movement as a Tanagra figure and with the added interest for us of being seen in her natural surroundings.

Blakelock is the only American painter who has adequately rendered on canvas Indian life in this country as it was prior to the final wars, the removal of the Indians to the reservations and their change from savage dress and customs to those of our civilization. For this reason if for no other a considerable part of his production can never be a negligible contribution to American art. Its evident historic interest and importance is sufficiently great to preserve all of the pictures that present this phase of his work. Of his landscapes and moonlights there is but little doubt that the unimportant examples will cease to interest our collectors as they become familiar with the somewhat limited number of really fine ones. Of examples of large size, 16 by 24 inches or over, there are relatively few of the first quality. It is apparent therefore that there is a position of importance in our public and private collections awaiting his masterpieces in miniature and that that man will be fortunate indeed who may possess one or two of the best of them.



Fig. 5. BLAKELOCK: GOLDEN AFTERNOON.
In a Private Collection.



Fig. 6. BLAKELOCK: MOONRISE.
Formerly in the Thomas B. Clarke Collection.



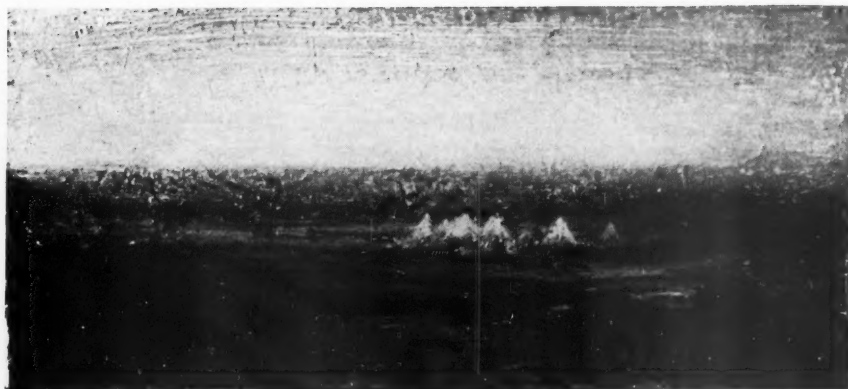


Fig. 7. BLAKELOCK: ON THE PLAINS.
In a Private Collection.



Fig. 8. BLAKELOCK: THE WOODLAND ROAD.
Collection of Mr. John T. Degener, Jr.

It has been said and truly that "Blakelock's talent was a talent of pure gold—but a small one." It would seem that in the elaboration of some of his larger pictures he had often to hammer it very thin, producing a pretty piece of painting that is not convincing, or to mix it with a baser metal, producing perhaps a noble canvas like the *Pipe Dance*, which is a quite atrocious piece of painting. This is not true of his smaller pictures. They glow with all the richness of pure color and they satisfy one as only the gold of genius unalloyed ever can or will. The space is sufficient for the composition and the composition fills the space; there are no uninteresting passages, no empty spaces, nor are there any that are crowded with unnecessary and meaningless detail. Each is a simple, direct statement in brief of some single beautiful thought, some one fine emotion, or if but an impression yet one that is nevertheless full of suggestion.

The *Moonrise* (Fig. 6), reproduced herewith from a photograph that admirably reveals the characteristic detail in a painting that is so dark in tone as to require specially good lighting to be properly seen at all, is a memorable piece of the pure poetry of night with just that touch of light withal that makes of it a thing of magic like the moonlit night itself. Furthermore it is a distinguished composition, the subtle gradation from dark to light inevitably leading the eye into the picture and emphasizing the beauty that is there. It shows, through a tangle of woodland trees, between two huge boulders, the first glow of the rising moon across an expanse of quiet water. This little panel together with many other of the masterpieces of American landscape was formerly in the collection of Mr. Thomas B. Clarke.

Of the great *Moonlight* now in the Toledo Museum probably the earliest version was the little painting (No. 15 of the sale), 6 by 8 inches, formerly with the Toledo canvas in Mr. Catholina Lambert's collection. The late Mr. John N. Andrews owned another and in the Wm. M. Laffan collection there was a fourth, 35¼ by 55 inches, engraved by S. G. Putnam, and published (1887) in the book of "Engravings on Wood" by members of the Society of American Wood Engravers.

The *Golden Afternoon* (Fig. 5) is a composition that the artist repeated many times with but little variation upon larger canvases and seldom with anything comparable to the sumptuous beauty of its rendering in this instance. Generally in the bigger pictures the necessity of an emphasis in the breaking up of the line of the horizon,

by the introduction of more trees at intervals not always happily chosen, disturbs the balance of the composition and ruins its effect; while the greater area of sky requiring a diversity of interest to save it from monotony is robbed of much of the beauty and richness as well as all of the simplicity it has here.

On the Plains (Fig. 7) exhibits in a space but $4\frac{1}{4}$ by $9\frac{1}{8}$ inches an expanse of prairie that successfully impresses the spectator with a true sense of its vastness. Further, this tiny canvas illustrates the artist's manner of making a picture out of the simplest material. Here a foreground of flat, uninteresting country, a group of Indian tepees in the middle distance and a bit of cloudy sky are transformed by the magic of mere paint into a poem of the prairies in which their immensity as well as that sense of loneliness that pervades it finds complete expression.

An interesting example of a little known phase of Blakelock's work is *The Woodland Road* (Fig. 8) owned by Mr. John F. Degener. In this canvas the color scheme is confined entirely to a range of greens with which he manages a most engaging and at the same time very precise, if not quite literal, interpretation of nature. The painting was but recently seen in the benefit exhibition in New York and introduced a practically unknown expression of Blakelock's ability as a landscape artist. In it one realized a vigorous response to the actual aspect of the natural world evidenced by masterly draughtsmanship, together with a sensitive recreation of atmospheric envelopment that accounts for much of the basis of truth upon which he built the lasting beauty of those purely imaginative pictures like the *Toledo Museum Moonlight* and the *Autumn at the Buffalo Museum* which are more truly representative because more evidently characteristic. This woodland interior, however, may almost be said to rank with the greatest of any school or period. The drawing of the trees at least reveals a knowledge of their anatomy that rivals that of Rousseau and the recognized masters. Its real charm, though, has little or nothing to do with drawing or with fact. It is inherent rather in the sense of sylvan solitude it so subtly conveys—a suggestion as of the leafy haunts of fairy folk far hidden from the ways of men.



Fig. 1. EL GRECO: VINCENTIO ANASTAGI.
Collection of Mr. Henry Clay Frick.

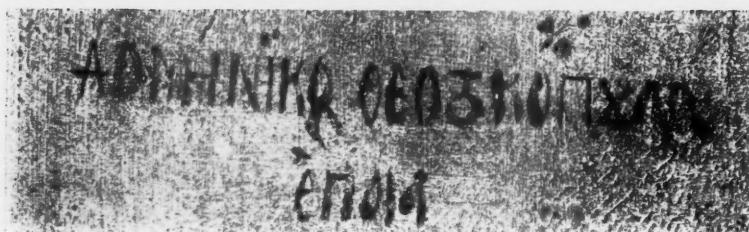


Fig. 2. SIGNATURE OF EL GRECO ON THE ABOVE CANVAS.

